

TWELFTH NIGHT

NIGHT MOVES 18

Dear *Mank*

DOMINION

Flat 1
35 Russell Street
READING
Berkshire
RG1 7XD

Well, the Dominion show was a great success and we all had a good time - so many thanks to all those of you who came (over 1500). Also thanks to everyone who sent their best wishes and all those people who have written to us since - all your letters are much appreciated.

As those of you that were there will know, the evening didn't go completely without "hiccups" - we were most upset to hear about the sound problems, but unfortunately there wasn't a lot we could do about it (i.e, we were playing!) - seriously though, we do apologise and hope it didn't spoil the evening for you. The three brand new numbers in the set were BARRIERS (opening instrumental), COUNTERPOINT and FIRST NEW DAY (keyboard ballad), and we also included the 3 newish numbers, BLUE POWDER MONKEY, BLONDON FAIR and the already extremely popular TAKE A LOOK. We have included some of the press reviews for you to agree/disagree with and also the "Inside Story" - a "roadies" eye view of the day.

TWELFTH NIGHT Dominion, London

"IT'S BEEN a marvellous night for us!" said a delighted Clive Mitten as fans roared after a brace of encores. It was Twelfth Night's biggest step forward and a significant victory for the New Wave of Progressive Rock. Apart from a cheering partisan crowd who packed the theatre, there were stars backstage to greet the band and watch from the wings, including Peter Frampton and Bill Wyman.

The band has obviously been strengthened by new singer Andy Sears, who worked like a madman to ensure that Twelfth Night are not just a re-run of old hippy dreams. They played hard and heavy, and Andy leapt about the stage with wild energy. There was no doubting the hardcore musicianship that underpins their songs and extended arrangements.

Brian Devoil, their founder and spokesman, is an effacing drummer who keeps in the background yet supplies plenty of battering power. Rick Bettersby on keyboards and Andy Revell on guitar swoop through imaginative instrumental sections, locked together like a mini-rock orchestra. Most of the attention, however, is on Andy, who has the job of delivering the lyrics with strident authority, and Clive, who brings a touch of humour and personality with his anecdotes and chat. Nascent pop stars - they are the Nights In Black Satin.

Of course, for anybody fortunate enough to see the original Genesis with Peter Gabriel, there is a lot of *deja vu* about the whole Twelfth Night experience, and some of the ideas are dangerously close to ancient Genesis favourites. But it seemed to me that most of the audience had probably never seen

the pioneers of this kind of music, and thus enjoy their musical descendants with an open mind.

There were problems. The PA misbehaved itself so that half of the stack was out of action for minutes at a time, giving a curious mono effect, and eliminating drums and the guitar. An intro tape refused to play, and an experiment with electronic drum machines didn't really work. I was also irritated by the audience, all educated young chaps and chapesses, armed with watches, which they studied with growing impatience when the show was 20 minutes late starting. What aroused my ire was the way they all rose *en masse* at the start of the show and stood up for the duration, which meant nobody could sit down, relax and enjoy the music or see the band.

What is the point of standing up when seats are available? I can understand it during the last few numbers, when the band are going out full pelt and there is a need to show solidarity. I can forgive it at a Heavy Metal concert. But not when there are long, drawn out, slow pieces of music to absorb.

The band made great use of smoke and lights as they roared through songs like 'Blue Powder Monkeys', 'Blond And Fair', 'Creep Show', 'Fact And Fiction' (with suitable Russian dialogue from Clive), 'Human Being' and all the pieces that are destined to become classics as the Night's reputation grows and spreads. Like the Enid, the band have a very specialist audience of converts, so in a sense Twelfth Night are rather cocooned against the outside world. Their biggest test will be to win over the broad masses, the ones without watches. I think they can do it, if they get a PA that works.

CHRIS WELCH

PERFORMANCE

PICTURE THIS: a party load of German tourists dressed in full evening clobber turning up at the Dominion Theatre, London, and purchasing tickets for a performance by Twelfth Night. They thought they were in for a night of splendiferous cavorting courtesy of the Royal Festival Ballet. Zo! Imagine their surprise, nay their horror, when they were confronted by none other than those Reading wandering minstrels Twelfth Night - the band! Said Krauts were most upset and demanded their money back pronto...

Kerrang again

LILFORD

As you will no doubt know by know, the Lilford Festival has been cancelled - this was naturally a great disappointment for us, as we were really looking forward to it - as we're sure many of you were too. However, it's one of those things.

SPAIN/GERMANY

Later this year, the band hopes to play its first ever gigs abroad as we have been invited to Spain (in Sept) and Germany (in Nov). Both of these will involve travelling over, doing a gig or two, press/radio interview and then straight back - so we won't be away for too long. We'll let you know what happens - as were all very excited at the thought of going into "uncharted waters" as far as the band/music is concerned.

Just in case you've been wondering what we've been doing since the Dominion, well we've been writing and recording some material.

We have recorded 5 tracks for a mini album which we hope will be released to co-incide with our Autumn tour.

To record them, we went up to Amazon Studios in Liverpool for a couple of weeks in the middle of August. For the first time we have been able to work with a producer - the man in question being Gil Norton best known (so far!) for his work with Echo and the Bunnymen. We'll give more details in the next Night Moves - which will also have all the tour dates.

TWELFTH NIGHT PEN PALS.

We have had several letters from fans wishing to get in touch with other Twelfth Night fans i.e., friendship, travelling to gigs etc, so if any of you are interested, please let us know and we'll print your names, addresses and any other details (as long as it's printable).

Drummer in plea for stolen rock videos

A LEADING Reading musician has appealed for the return of important videos stolen in a raid on his flat last week.

Twelfth Night drummer Brian Devoil lost four videos of the rock band performing when thieves broke into his Russell Street home.

The videos were originals of the band's shows from 1980, 1981, 1982 and 1983 - and Brian has offered a reward for their return as they obviously have great significance for him.

The raider also stole a colour TV, amplifier, cassette deck and cash during the burglary.

Money

Brian said: "Everything they stole was no problem to replace except for the tapes - original videos of the band which go back as far as 1980 and which are important to me.

"I presume whoever has stolen them took them because they are tapes. I'd give them the money to get new tapes rather than have them wiped clean. So I'd appeal to whoever has them to return them to somewhere like Listen Records in the Butts."

Twelfth Night have appeared twice at Reading Festival and are topping the bill in a concert at London's prestige Dominion Theatre later this month.

DOMINION... again!

Twelfth Night

THERE CAN be no doubting that Twelfth Night have come a long way, through numerous changes and minor setbacks, playing their own hybrid style of progressive rock. Recent times have proven happier for the band, however, and they played a marathon two and a half hours set to a receptive and enthusiastic Dominion audience on their largest London gig to date.

Numbers like We Are Sane, with its dramatic intro and choreographed pieces; Fact and Fiction, featuring an ingenious Red and Blue/East and West beginning; and the epic The Poet Sniffs A Flower all showed the power and drive of Twelfth Night's music: A coupling of both strong melodies with some extremely intricate passages featuring excellent keyboard work from Rick Battersby and some often stunning guitar work from Andy Revell.

The most revealing moments of the evening came with two new numbers: Counterpoint which was very reminiscent of Simple Minds and the light, keyboard-based This New Day, which really was quite beautiful.

Twelfth Night have finally arrived - and they are looking as if they may well soon shake off the progressive rock tag in favour of something a little more modern.

GEOFF GILLESPIE

MUSIC WEEK
AUG 84

NEWS
EXTRA

BURGLARY.

Some sad news here (see local newspaper story), a few weeks ago, the flat (see address of page one) was burgled and lots of thing taken, including Brian's Hi-Fi, cash and lots of the stamps you've sent us but saddest of all, was the original videos of the band. There were about half-a-dozen of these dating from 1980 onwards. The band are very upset about this loss - as the tapes are irreplaceable. If any of you have got copies - could you let us know. The thief also took some cheques, thank you to all those people who sent us new ones, various odds and sods and a couple of Twelfth Night sweatshirts were also taken (at least he had good taste!).

LOGOS.

We would like to thank those of you who have sent us ideas for logos - as yet, we haven't decided, because we have so many good ideas to choose from. It's not too late if you have any ideas, just send them to us and you never know - yours might be the one!!

Well, I think that's all for now - once again we thank you all for your support. As you probably realise there are lots of things currently being sorted out and we will give you details as soon as we have them. Til then,

Best wishes

Amanda

AMANDA
pp TWELFTH NIGHT

Brian Devoil
Rick Battersby
Andy Revell

TWELFTH NIGHT

DOMINION THEATRE TOTTENHAM COURT ROAD
Friday 20th July, 1984 · 7.30pm

NB: NO SUPPORT

TICKETS AVAILABLE FROM
THEATRE BOX OFFICE: 01-580 9562 & USUAL AGENTS
MARQUEE CLUB · 90 WARDOUR STREET W1

ALL manner of mayhem broke out at London's Dominion when sedate **Twelfth Night** played there and promoter **Paul Loseby** was observed beneath a rugby scrum of German tourists, all jabbering away in that strange unintelligible tongue of theirs.

The reason for the disenchantment was a poster outside the Dominion announcing forthcoming appearances by the Royal Festival Ballet (some psychedelic revival band or other) and when, above it, they saw the announcement that "Twelfth Night" was live on stage they naturally assumed

that Billy Shakespeare's finest was due to be performed by a procession of long-limbed boyos in tights and sideways grins. When they realized the culture in question wasn't ballet but Reading pomp-rock, they expressed their consternation in the way that only Germans know how — they started a war. **Peter Frampton** and **Billy Wyman** were also in residence at the Dominion but disappeared fast as soon as the fists started to fly...

MELODY MAKER
"TALK-TALK" AUG 84

THE REVIEWS

← Fact.....
Fiction.....
↓

Good.....
(PHIL BELL)

Bad.....
(N.M.E.)

Ugly.....
(PICKLE)

'SOUNDS'
↓

FISHY

NEO-POMPERS IN HEALTH HAZARD SHOCK!

TWELFTH NIGHT

London Dominion
COME AND see Twelfth Night they said. Always open minded about these things, I said yes. But even the offer of a complimentary ticket was unable to tempt a friend into accompanying me. My comrades obviously have impeccable taste...

Any band touted as the new Marillion had a lot (a little?) to live up to. Could they come up with such gonzo hairstyles? (NO — just the kind you would expect to see on Reflex — New Wave? Nein Danke!) Would they have a vocalist of comparably immaculate misconception as Fish? (NO — just a slippery eel who could barely squeeze into his leather pants — Straight-legged loons? Nein Danke!) Would they be able to tackle similar epic topics in such a ham fisted manner (sham Fish did)? (YES — "This one's for all those people who ain't having too good a time of it, like in Africa"...) No-brained bands? Nein Danke!) Would they wheel on a Strippergram girl to celebrate drummer Brian's birthday? (YES — and it got the biggest cheer of the night, so maybe the semi-lobotomised sub-Python/Young Ones Anne Nightingale listening audience had some musical taste, if not feminist awareness, after all)...

Still, they did have a few melodies: 'East Of Eden' was catchy enough but, typically of the pomp genre, by the time it was over I was in need of a good shave, and my cardigan had come in and gone out of fashion at least three times.

I would suggest that if they really want score with the groovy youth, they ought swiftly to record my latest neo-psychedelic, occult inspired piece, 'Hesse, We Have No Mandalas'. That would soon have 'em cross legged in the aisles...

— Bruce Dessau



TWELFTH NIGHT:
such good friends

Tony Mottram

TWELFTH NIGHT Dominion

SEEING A band deprived of major dough, delivering a two-and-a-quarter hour set in a West End theatre is a rare occurrence. Seeing one with the confidence to unleash fifty-per cent unfamiliar material is intriguing. Seeing them carry off the caper was like watching them paint their own signpost to stardom.

As was to be expected, this heavy duty headline debut left room for improvement. Most obviously, stage lighting was insufficient and the band's all-black attire didn't help. Optical impact wasn't therefore lost so much as not gained comparative to Twelfth Night's proven club prowess. But only us mean critics revel in such aesthetic observations.

Besides, TN are well-stocked, nay steeped in the raw materials success is made of. When they opened for Pallas at Hammersmith Odeon in the spring, it was gapingly apparent that as performers they'd take to big stages like fish to... well, like Fish did. Singer Andy Sears, in particular, looked like he'd spent years flying fore and

aft-stage on such missions of motion, except that his communication was from the heart, uncontrived. The energy he exerts is uplifting.

Uplifting too was 'Take A Look', a soon-come standard with rousing Queenesque hookline. Overall, the wealth of freshly written songs reflects an abundance of healthy, adventurous development. Old and new — the 'Punky Floyd' term that guitarist Andy Revell once coined — are welded with the finest joints yet on 'Blue Powder Monkey', 'Blondel Fair' and 'Counterpoint', while 'Barriers' is a more titanic instrumental.

Furthermore, on 'First New Day', a drum machine debs for Brian Devoil while Clive Mitten and Revell augment Rick Battersby's keyboards — just like early OMD, except with real musicianship!

And there surfaced the factor that sets them apart from 'revivalist' prog-rockers. There's no fear of facing the future for these boys, they'll happily tick over with technological innovation or traditional instrumentation equally.

PHIL BELL

JAN 83

- 74. 9 Angies Rock Club - Wokingham
- 75. 13 The Pennyfarthing - Oxford
- 76. 16 The Marquee - London
- 77. 20 The Venue - London
- 78. 25 Reading University

FEB

- 179. 3 The Marquee - London
- 180. 10 Southill Park - Bracknell
- 181. 11 Surrey University - Guildford
- 182. 20 The Marquee - London
- 183. 24 The Berkshire Rooms - Top Rank Reading
- 184. 27 Brunel University - Uxbridge

MARCH

- 185. 5 Maison Royale - Bournemouth
- 186. 6 Angies Rock Club - Wokingham
- 187. 16 The Marquee - London

APRIL

- 188. 13 The Marquee - London
- 189. 15 The Bell - Maidenhead
- 190. 22 New Merlins Cave - London
- 191. 23 CND gig - Reading

MAY

- 192. 1 Angies Rock Club - Wokingham
- 193. 4 The Greyhound - London
- 194. 5 The Tramshed - Woolwich - London
- 195. 11 Huddersfield Polytechnic
- 196. 12 Verulam Arms - Watford
- 197. 15 Witney Rock Festival - Witney
- 198. 16 Silks Night Club - Thatcham
- 199. 19 The Pennyfarthing - Oxford
- 200. 31 The Grove - Kingston

JUNE

- 201. 2 The Target - Reading
- 202. 3 The Riverside Centre - Stafford
- 203. 4 JB's - Dudley
- 204. 9 The Marquee - London
- 205. 10 The Thames Conservancy Club, Reading
- 206. 11 Friends of the Earth Benefit - Reading
- 207. 16 Angies Rock Club - Wokingham
- 208. 17 The Ad Lib Club - Kensington, London
- 209. 22 The Greyhound - London
- 210. 24 New Merlins Cave - London
- 211. 25 Queensway Hall - Dunstable

(with John Otway)

JULY

- 212. 7 The Tramshed - Woolwich - London
- 213. 16 The Marquee - London
- 214. 23 Cross Keys Institute - Gwent Wales
- 215. Angies Rock Club - Wokingham

AUG

- 216. 23 The Marquee - London (sell out) *our first!*
- 217. 24 Angies Rock Club - Wokingham
- 218. 28 The Reading Festival

OCT

- 219. 2 Angies Rock Club - Wokingham
- 220. 14 Thames Conservancy Club - Reading
- 221. 27 Verulam Arms - Watford

NOV

- 222. 2 Angies Rock Club - Wokingham
- 223. 4 The Marquee - London - Geoff's Farewell
- 224. 5 " " gigs & recording live LP "Live and Let Live"

DEC

- 225. 11 Angies Rock Club - Wokingham (Andy Sears' First Gig)

JAN 84

- 226. 5 The Royal Hotel - Guildford
- 227. 8 Angies Rock Club - Wokingham
- 228. 14 The Marquee - London (start of spring tour)
- 229. 15 " " "
- 230. 20 Gallashiels College Scotland
- 231. 21 The Fforde Grene - Leeds
- 232. 23 Brookfields Hotel - Stockport
- 233. 24 The Swan - Billingham
- 234. 25 Huddersfield Polytechnic
- 235. 26 Verulam Arms - Watford
- 236. 27 Bedford College - Bedford
- 237. 28 Portsmouth Polytechnic
- 238. 29 The Escape Club - Brighton

FEB

- 239. 1 City Limits - Cambridge
- 240. 3 Chippenham Town Hall
- 241. 4 The Naval Club - Tonypandy Wales
- 242. 5 The Memorial Hall - Newbridge, Wales
- 243. 9 Angies Rock Club - Wokingham
- 244. 10 Mid-Kent College of Higher Ed - Chatham
- 245. 11 Southampton University
- 246. 14 Birmingham Polytechnic
- 247. 18 The Lion - Warrington
- 248. 20 Night Moves - Glasgow
- 249. 21 Dumfries Technical College - Scotland
- 250. 22 Romeo & Juliet Club - Oldham
- 251. 23 St Martins College - Lancaster
- 252. 24 North Staffs Polytechnic - Stoke
- 253. 25 JB's - Dudley
- 254. 26 The Red Lion - Gravesend

MARCH

- 255. 2 Avery Hill College - London
- 256. 3 The Marquee - London (Geoff joins in
- 257. 4 The Marquee - London encore "Love Song")

NIGHT MOVES

As some of you are aware, we get Night Moves printed free of charge (that's one of the reasons why we manage to keep the costs down). Now Mike Allaway who is our normal printer has emigrated to America, (may we take this opportunity of thanking him for all the work that he has done), and so can't do any more printing for us. Now if you know of someone who can help us in this area or is willing to do lots of printing at reasonably short notice for a very low price, we would love to hear from you.

A DAY AT THE DOMINION - A VIEW FROM THE INSIDE

Hello! How the hell are ya?

Friday the 20th started off very early, I mean, how would you like to be woken up at six in the morning? All the road crew had stayed at 'Squire Priors' Mansion overnight, so that we were all together. So having eventually stumbled out of bed, there was time for a quick wash and then it was time to go.

At 7 a.m., Neil set off in the Mercedes van (with all the bands gear) followed shortly by Greg and myself in Neals XR3; Robin, Phil and Dave travelled in Robin's Volvo (how come the road crew have cars like this - remind me to consider a wage cut ... Ed). After a quick sprint along the M40 and then getting stuck in the usual commuter jams, we arrived at the Dominion shortly after 8 a.m. We couldn't unload until the manager had arrived, so we decided to have a look around to familiarise ourselves with the stage and surrounding areas, and lo and behold, we found the the B@'ff stage sloped downwards, I mean, what sort of pervert designs a stage downhill? I reckon lots of crew have cursed this place, and another thing, how did Dolly Parton remain vertical during her gig? The mind boggles!

8.30 a.m. and Simon has turned up, but still no manager (Union rules n'all that, B"+@+'ds). Just after 9 a.m. the manager arrives, putting us one hour behind schedule already. At long last - away we goooooo. The lights are first in, all 200K of them, after that the PA 10K (seemed like 10 tons), and finally the bands own gear (backline). This took us the remainder of the morning to unload and set up, my particular job is to set up Brian's drums and by 2 p.m. all the gear was in place except for the lights, which still had to be set leaving the miking up of the equipment to do as well. We'd also had to satisfy the local fire officer that all the pyrotechniques were safe (Ha-Ha), I figured by now that we must be about 1½-2 hours behind schedule.

Now you might think that I sit on my bum once the gear is in and the drums set up, well think again, my day was only just beginning. While Robin was checking through the PA, around 3 p.m., I was laying the pyro - leads and fussing about where to put the 20 channel dectonator box (stage right eventually), while at the same time, sorting out queries from, 'humpers', the rest of the backline crew (Dave and Greg), plus a general assortment of other peopleoids, it's a hard life (all say "AHH" what a shame).

5 p.m. "Tony" quoth Robin through the PA talkback "can we have some drums"? This means Robin wants a drum check, yes folkes the truth is out, it's me who checks Brian's drums, Brian does the final sound, but I (normally) do the rough mix prior to the soundcheck, I only did half the kit today, as Brian came up to finish off as I had a lot more work to do. So while the instrument check is going on, I'm finishing off laying the pyro leads, positioning the smoke machines (one of which didn't work) and generally tidying things up.

This brought the time to about 6ish, but I've still got to stay on stage duing the soundcheck in case my part of the backline collapses, blows up or whatever. By 7ish, we have all done, thank "@&'£+ for that, perhaps I can get something to eat, having only had numerous cups of awful coffee all day.

8 p.m. The band is on stage ready for kick-off, smoke on, curtain up, tape starts and I'm waiting for a cue for the pyros, SHIT! the B@"+@&ds have failed. For the first two songs, I'm working furiously trying to find out what is wrong with the @"+@&/ detonator, by the start of the third song, I've sussed it, now it's about time I set something off, otherwise the effect will be lost - BINGO - blow you sods. The remainder of the set goes to plan(ish). When the band goes off after the encores, all the crew move on stage to strip the gear down.

This takes at least 1½ hours and another 1½ hours to lift it out and load the van and artic. By 1.30 a.m. everything is loaded and it's time to go home. Eventually I'll land back in Reading after dropping Simon off at about 3.30 a.m. all I can think about is bed and sleep; knackered - that's an understatement.

THE CREW

Tony (Drums, Pyros)
Simon (Lights)
Robin (Sound)
Greg (Keyboards)
Dave (Guitars)
Neal (Van, Smoke)
Duncan (General)

PA hired from S.S.E)
Lights hired from I.S.D) - Birmingham
Pyros = Thunderflashes
Backline = Bands own gear, i.e., Drums, Keyboards, Amps, Cabs etc.

Tony Lead

CREW BIOGRAPHY no. 1.

ROBIN PRIOR.

ROBIN STEPHEN PRIOR - committed on 17.8.62 in the London Clinic, Devonshire Place (nuff said). He spent his early years "commuting" between Switzerland and England, nearly getting buried in various avalanches and learning to ski before he could walk (he still can't after 9 p.m. most nights). He also indulged in his favourite childhood pastime of trying to burn wasps! (why? - you may ask).

After attending some 10 different schools in 11 years, he was sent to the Purcell School of Music to study the ear trumpet (sorry - trumpet!). However, even though possessed of a fine pair of ears, since the operations he decided to really advance his musical career by pestering Twelfth Night for a job during 1982 (the 'Fact and Fiction' period), and finally took over as Sound Engineer early in 1983.

Probably his most famous moment with us came earlier this year at one of our Scottish gigs in Dumfries - where having successfully conspired with Simon (our lighting engineer) to blow up the mains leaving the band and audience in darkness with only a drum solo for company (horror of horrors - Ed), he tried to persuade the caretaker/jobsworth to switch the power back on. Having negotiated/argued (unsuccessfully) for some minutes (Brian's arms were getting tired by this time), he finally took hold of the situation, and bopped the poor man on the nose - and so the band played on. This now legendary incident (and it has to be said uncharacteristic display) has earned him the tour nickname of "Midas McBash".

LIKES Drinking (Stella & Fosters lager preferred), Eating (McDonalds - Big Macs), Driving (when he can!), Sleeping
DISLIKES Chili, Curries, Slog, Speed Limits, Feedback (unfortunately he often fails to avoid the latter).

FAVE PRODUCER Trevor Horn

FAVE MUSICIANS Neil Peart, Maurice André, (amphibean trumpet player), Twelfth Night (who put that in?)

FAVE ALBUMS Anything on C.D (Compact Disc), 90125, Drama - Yes, Wind and Wuthering - Genesis

GEAR Eventide Digital Reverb, Spectral Analyser, (Yamaha DX7, Roland JX3P and Simmons SD7 - though he never gets to use them), Hearing Aid.



... "PARDON!" ...

Acorn ORACLE 328 Tue 26 Jun LON 1349:30 THE MAIN EVENT MUSIC

July:
THE POINTER SISTERS Hammersmith Odeon 8th
B B KING Royal Festival Hall 16th
MILES DAVIS Royal Festival Hall 17th
DAVE BRUBECK Royal Festival Hall 18th
LIONEL HAMPTON Royal Festival Hall 19th
CASTOPEA Hammersmith Odeon 19th
FASTWAY Hammersmith Odeon 20th
TWELFTH NIGHT Dominion 20th
CHANGE Hammersmith Odeon 21st
SPYRO GYRA Royal Festival Hall 21st
MONCO SANTAMARIA Hammersmith Palais 22nd
THE NEW SWEET The Venue 25th
SADE Royal Festival Hall 30th

Courtesy: Keith Prowse Ltd

if you want to know
page the ORACLE!

TWELFTH NIGHT Club for
unattached professional people
30+. Talks, social events, etc.
Second and fourth Wednesdays in
the month at Quinbourne Centre,
Ridgacre Road, Quinton at 8pm.
Tel: 021-427 4571 or 021-501 2285.

this really has
nothing to do with us!

FAN CLUB.

The fan club has now grown quite large (not that we mind!), but Amanda is experiencing a few problems getting the orders out as quickly as she would like, so to make things easier for her, could you please allow up to 28 days for the delivery of your orders, needless to say, she will do her best to get them out before that time.

FAN CLUB.

DOMINION MERCHANDISE.

For the Dominion show, we had some special "T"-Shirts and Posters made - and very popular they were too. However, as usual we failed to guess exactly the right numbers of colours and sizes to get for the "T"-Shirts. Consequently, we had quite a few left over - particularly in the Large (38"-40") size - Colours Black, Navy, Sky and White. There are also a few smalls, mediums and extra larges - prices at £4.00 each inc P&P. The front design is a caricature of the band members (very original) and the back has the gig details printed on it.

The posters on glosspaper are (23" x 17") featuring a large black and white photo with the gig details underneath - Price £1.00 inc P&P (autographed ones available on request).

On the subject of Merchandise, we are now down to our last box of 50 Eleanor Rigby/East of Eden singles, these are the last ones - as we will not be getting anymore - so if you'd like a copy of this rare single - please get in touch with us now - so as not to be disappointed - Price £1.00 inc P&P.